

music lovers they were and t into raptures over the pro-Said one of them to The "That is one of the most concerts that I have ever applicants thereupon proceed to render I had heard that there musicians in Salt Lake but a bad piano arrangement from opera or some other piece of no musical value, while some even rattle off ragtime semusicians in Sait Lake ontidea that such musical talent own by the recital existed in tains. It was a magnificent t was delightful music. There mony that could not be exhe only thing I am surprised Such students have started gramme: with a bad flunk. Occasionally a stu-dent is found who does not know a single good selection written originally for the piano. But if this playing test is passed the student is asked to play the house was not packed, as have been. Had such a resimple scales, for these give the ex-aminers an excellent idea of the appli-cant's training within a small range. given in the East a music would have gone wild

lost \$250 on the re-

was appreciated.

fact in connection with the

no question as to the artis-of these recitals, but there

as to the financial suc-is in this that the orit is in this that the or-directly interested. Patron-

e of the recitals must in-

private munificence on the

y not need to charge even pupils, is to aid in the de-

a true American music

true American spirit—the the industries, the rolling ids, the mines. American

Loeb effered the sum-ion dollars to establish

of music in memory of his

At this point it frequently becomes the hard duty of the faculty to advise the student to give up music as a life work. Or it may develop that previous faulty training has unfitted the student for admission, as the institute does not wish to act as a musical hospital. This does not apply to applicants in their teems for in their cases if there is chestra lost \$250 on the regives four concerts a year. If mean such a loss that the ent could not afford to give it is, the members of the orly work for underpay. They work for underpay. They are the only contributors to the patronage therefore teens, for, in their cases, if there is any hope, the institute will go to work to set them on the right musical highway—provided always they have the other necessary qualifications. Much the same procedure applies to those who would become single and other necessary of the same procedure applies to those the same procedure applies to those who would become singers, or play on stringed or wood instruments. In the voice, beginners are taken by preference, as the institute prefers "a blank page to write on."

After the practice test the student is questioned about technical details by various members of the faculty, and finally be have a heart table with

als. The patronage therefore music-loving people of Salt and be larger. The directors a patrons to send in their sublem now confronting the ornwould be solved Salt Lakers pride in the orchestra and in herd's work, but financial aid ay. That would be the subway of showing pride in his laise that of the orchestra. Sear Mr. Shepherd got nothing ork and this is said with remeth ability as he shows a a merits proper remuneration. Soncerts which are given ansen an outlay of but \$4 for widual and if music lovers all in their subscriptions for finally he has a heart to heart talk with the director, to determine whether he has the proper spirit to undertake the has the proper spirit to undertake the work. This is considered the most important part of the examination, for in musical training, as in other departments of life, "the readiness is all." And inasmuch as the institute spends \$35,000 on its students yearly, above the aggregate of their fees, it requires that they work out part of their tuition in studying to become musicians, tak-I in their subscriptions for at alone it would show how hat it was greatly enhanced ork of Mrs. Tuttle on the should be kept in Salt Lake in studying to become musicians, tak-ing courses in musical theory. Last year two students who played truant ans and patrons of the or-cital should do all in their aduce her to remain in Zion. from these courses were compelled to

The heart-to-heart talks serve to de-The heart to-heart talks serve to develop another class of students who are welcome. "Those," as Dr. Damrosch described it. "to whom nature has been stepmotherly—to whom she has given a deep love and appreciation of true music, a willingness to make sacrifices for it—but from whom she has withheld any endowment of special technical gifts. This class of persons, willing to work heart and soul for musical acquisition, are considered among those specially to be benefited by our endowment. For their influence on the musical community and on art is very great." althy music lovers, who have
I an income of \$42,000 a
York now has a full-fledged
of Music, ranking in its
ulrements for admission with
Conservatory, the Berlin
ule of Music and other Eustitutions supported by the
he royal purse. The purpose
who have and well the instigreat.

The university hopes to train hundreds of teachers of singing or instruhe have endowed the insti-he extent of \$500,900 and it \$18,000 a year more, so mental music who will introduce throughout the country efficient musi-cal training on a par with that which can be secured in Europe. Thence, its supporters expect, will come a widesupporters expect, will come a wine spread, true knowledge and apprecia-tion of good music, and, finally, the development of a great American mu-sic to rival the musical achievements the time American music— tinetive and as great as the literature, developed by Longfellow, Hawthorne, and Holmes. For America, s feel, has not yet developed as music. There are, to be of the older nations.

s feel, has not yet developed at masse. There are, to be soint out, the approximations it song in such songs as River' and Stephen Fos-Old Kentucky Home, 'and Dixer'—the song of young ing. But most of these local are outgrowths of negro and cannot be said to repretive American spirit—the he industries, the rolling ds, the mines. American good music have not, ext. expressed distinctively the importance. When foreign—the song half as many months devoting much of his time to recreation, but a share of it to recital work and a search for novelties for his programmes they won't keep still.

And my blood is all a tingle and my feet they won't keep still.

An' I find myself a dreamin' of a farm house on a hill.

Where I used to dance with Hannah in the days of long ago to the music that was furnished by a fiddle and a bow.

And I quite forget the fact that I am kind of old and gray.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his bands begins to play.

When Sousa waves his time-stick and his a curious search for novelties for his programmes the wind my heart it to recital work and a search for novelties for his programmes the wind my heart in purch of his time to recreation, but a share of it to recital work and a search for novelties for his programmes the wind my heart the curious assert for novelties for his programmes the wind my heart the wind a share of it to recital ware search for novelties for his programmes the wind my heart the curious and search for novelti

The new musical university, a funds at its disposal, pur-et a higher standard of mu-ation for the United States, asten the growth of musical

ret the people to sing real a finally to create for them-ngs which shall be as truly as are their ways of daily what over three years ago

illion dollars to establish a sof music in memory of his. The university was started, approval of the Regents of the New York, under the name of tute of Musical Art, with Dramrosch as its director. Alsechool has developed with midity and this year the numulations who will receive educable close to 600. The Uniter Music is probably the most ocater of any of the big semi-aversities in the country. It bough even that the student fical talent, or even technical He or she must have these and, in addition, qualities of character that make for test, conscience, willingness hard and an ambition to between musician. Ambition similation a virtuose, to achieve a for public performance, is h. The student admitted must misself to follow faithfully an course of theory as well as shimself faithfully to the mass his specialty—be it instruvent of the institute refuses to train a student simply planist, a violinist, a soloist dants, it holds should go to eachers and pay the regular rates. Its object is to training musician who will act reout the community. And to the said last year speet in emtachers and administration nore than it took in from its nirance examinations of this intrance examinations of this On Monday afternoon in the Salt Lake Tabernaele Sousa and his band will give a patriotic festival. The prowill give a patriotic restival. The programme will contain eleven numbers. The conductor will be John Philip Sonsa; soprano, Miss Lucy Allen; violinist, Miss Jeanette Powers; cornet, Herbert L. Clarke; children's chorus, Evan Stephens, director; great organ, J. McClellan, organist. This programme will be carried out: Overture, "My Country, 'Tls of Thee"

Herbert L. Clarke.
Scenes Historical, "Sheridan's Ride"

Watting for the Bugle.
The Attack
Leath of Thoburn
Coming of Sheridan.
The Apotheosis.
"Hail Columbia"

trance examinations of this n are curious. If the appli-admission is a pianist he (or at at the piano. Many of the

his pupils will give a song service Sunday evening, November 3, at 6:30, at the Fourth ward chapel, Seventh South and West Temple. Following is the pro-

Anthem ... Ward Choir
"His Love Abideth Forever" ... Root
Agnes McMillian
"Rocked in the Cradle of the Deep"
Knight Gilbert Savage.

"Resignation" Roma
Drucle Parker
"The Lord Is My Shepherd" Koschat
Professor Kent's Male Chorus.
"On the Cross" Bragdon
Gladys Whitehead.
"The Beautiful City" Broome
Van Savage.
"Thou, O Lord, Has Been My Help"
Morrison

Figure Morrison

"Just Beyond" Parks
C S. Martin and Chorus
"The Plains of Peace" Barnard
Nellie Keddington. Parks Professor Kent's Male Chorus.

Madame Olga Samaroff, the pianist, arrived in New York on last Tuesday. She was met by her manager, C. A. Ellis of Boston, and found to her great surprise that the work of her season began on the 28th instead of November 4, as she had expected, for her first recital, which was to be in Boston, was moved forward a week in response to recital, which was to be in Boston, was moved forward a week in response to a request from the West that Mme. Samaroff might be out there in the first week of next month. Mme. Samaroff was the picture of health and announced that she had not only brought back some new music, but some new gowns which she thought were rather nice. As a matter of fact, if there is one thing in the world that Mme. Samaroff detests it is shopping, with the resultant dressmaking, and this is the one great trial of her devoted mother. Mrs. Carlos Hickenlooper. "If I did not keep after her all the time," said Mrs. Hickenlooper, after they had landed, "Olga would never have a thing fit to wear. I never knew a woman who fit to wear. I never knew a woman who cared less for clothes. She likes pretty things when she has them, but the trouble of getting them bores her so that it is almost impossible to rouse her interest in them. She was never so happy in her life as she was last summer in Bavaria, when she adopted and wore the costume of the peasant women and Peris and its dressumeers were five

hundred miles away. Mme. Sembrich is now on tour filling a series of recital engagements under Loudon Charlton's direction, prior to her return to the Metropolitan Opera House. Her itinerary includes Norfolk, Columbus, S. C., Charleston, Marion, Ala., St. Louis, Dayton, Chicago, Pitts burg and Albany. The prima donna's annual New York recital—always an event of extraordinary interest—will be given November 12 at Carnegie hall. Her accompanist, as usual, on this occasion will be Mr. Isidore Luckstone.

and Paris and its dressmakers were five

Francis Rogers has returned from Europe, where he visited eight countries in half as many months devoting much of his time to recreation, but a share of it to recital work and a search for novelties for his programmes

of America's composers, has gone to Berlin to conduct the Philharmonic or-chestra in a concert of his own works. I sit here in the grandstand an' I listen to each tune
While famry takes me back to one September afterneon.
When Hannah come to town with me to see the big State fair.
The world was bubblin' over with its sunshine everywhere:
We two was mighty happy as we wandered hand in hand.
A takin' in the sideshows an' a listenin' to each band
An' here I'm all alone again and dreamin' of that day.
As Sonsa waves his time-stick an' his band begins to play.

On Monday afterneon in the Salt test when she accompanied the Boston

Serin to conduct the Finian annohator of chestra in a concert of his own works.
Among the latter are a symphonic fantanic for orchestra, a choral dramatic poem, "Merlin and Vivian." and a Japanese legend, "The Fate of Princess Kiyo," for women's voices and orchestra. Mr. Hadley is also at work on a dramatic poem. "Lucifer," on a text by Vondel, "the Dutch Shakes peare.

Miss Marie Nichols, who is accounted one of the best of American women violinists, secured her first opportunity to put her artistic ability to a serious test when she accompanied the Boston

Miss Marie Nichols, who is accounted one of the best of American women violinists, secured her first opportunity to put her artistic ability to a serious test when she accompanied the Boston orchestra on tour in 1901. The following year she went abroad, and, without using her letters of introduction, became a pupil of Halir. In Berlin and London she made a deep impression, and on her return to her own country achieved a series of pronounced successes. Under London Charlton's direction, Miss Nichols will tour again this season with Miss Clara Clemens, "Mark Twain's" talented daughter, who has recently entered the concert who has recently entered the concert field. The joint tour of these interest-ing young women will take them to the principal cities of the East and principal cities of the East and

Waiting for the Bugle.
The Attack.
Death of Thoburn.
Coming of Sheridan.
The Apotheosia.
Chorus.
Stephens's Children's Chorus and Organ.
Soprano Solo. "Ave Maria"... Gounded Miss Lucy Allen.
Organ. Professor McClellan; violin.
Miss Jeanette Powers; harp, W. H. Chase
Chorus. "The Stars and Stripes Forever"."
"Jubilee." from "Symphonic Sketches"."
"Jubilee." from "Symphonic Sketches".
Stephens's Children's Chorus and Organ.

(a) "A June Night in Washington"
(b) March. "The Liberty Bell". Sousa Violin Solo. "Powers.
Songs and Dances of North and South Professor Charles Kent and some of Mass Lear Allen.

Organ. Professor McClellan; violin. Miss Jeanette Powers; harp, W. H. Chase
Chorus. "The Stars and Stripes Forever".

Sousa Sausa's Band and Children's Chorus and Charles Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Charles Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Sousa Sausa's Band and Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Stephens's Children's Chorus and Organ.

Organ. The Stars and Stripes Forever.

Stephens's Children's Chorus and Organ.

Organ. The Stars and Stripes Forever

of Summer" or "Home, Sweet Home, of Summer' or "Home, Sweet Home," two songs which have become associated in the public mind with the name of Adelina Patti. When the London season of opera closed Mme. Scheff went to Buckingham Palace to bid the Queen good-bye. At that time Queen Victoria presented her with the bracelet. Mme. Scheff will not discuss her friendship with Queen Victoria, regarding it as an episode of her private life.

Arrangements are being made to give in this city about the first of February a real genuine Spanish Musical carnival. The main feature is, of course, to be the mandolin and guitar orchestra, which will include about 100 players. Besides the instruments mentioned there will be about one dozen violins, flutes, a cello, and several other instruments which will tend to make most pleasing and attractive music. Such a concert was held tive music. Such a concert was held during the year 1905 at Carnegie Hall, and was considered one of the great musical events of its kind in New York City. At Los Angeles, last month one such entertainment was given and the large auditorium, with a seating capac-ity of 4000, was entirely filled. It was a great success. The object of this earnival is to foster this kind of mu-sic. Many of the teachers of these insic. Many of the teachers of these instruments have been approached, who have signified their willingness to assist and make it a great success. Mr. C. D. Schletter, one of our leading teachers in this line, will take charge of the musical end, and any one desiring information on the matter can apply to him. Mr. Graham has been asked to take the management of the affair, and it is possible he will accept; however, his time will be taken up with the affairs of Salt Lake's next Spring the affairs of Salt Lake's next Spring Musical Festival. Mr. Graham will not decide anything until after the Sousa concert, when he will be free to con-sider the matter.

For the offertory at St. Mary's Cathedral this morning Mrs. Corinne Hammer, Miss Emily Clowes, and J. J. Burke will sing an "Ave Maria," by Owens. J. W. Curtis and George Soffe will be the bass soloists, singing the solos in Millards's Mass in C.

There will be a special musical programme at St. Paul's church this evengramme at St. Paul's church this evening. They will sing an anthem, "Cast
Thy Burden on the Lord," by Mendelssohn. "O for a Closer Walk With
God," by Foster; "A King of Love
My Shepherd Is," by Shelley, and
"There Is an Hour of Hallowed
Peace" by Barnby.

"Many a great voice has been ruined in childhood," says Mme. Johanna Gadski, the famous prima donna. "First there is a tendency to sing too much and too loudly, and later on a restless desire to change teachers. I did not inherit my musical gift. My mother could not distinguish one tune from another, but when I was about 7 years old I was sent to a private school in Berlin, where we lived. Every morning the pupils assembled in a big room to sing the opening exercises. To my intense delight I discovered that, although I was one of the youngest children, my voice dominated all the others. I tried to sing louder and louder and became a sort of show pupil. Before long one of the teachers took me to sing for Frau Schroeder Chaloupka, one of the most famous singers and teachers of that day. I can see myself, a solemlyn pompous little girl, in a stiff white freek, with two yellow braids down to my knees, determined to sing at the top of my voice to sustain my down to my knees, determined to sing at the top of my voice to sustain my reputation with the great artist. She reputation with the great artist. She listened to me a few moments in grim silence. Then she called out with horrible sternness, 'Stop! It is such folly as this that wreeks voices!' Of course I burst into tears, and then she put her hands on my head, and said kindly, 'Child, do not cry. Thou must sing a little now, in order to sing much later on.' She consented to take me as a pural however, and the study I compupil, however, and the study I com menced with her continued uninterrupt menced with her continued uninterruptedly for twelve years, until after I
made my debut. Of course on the part
of the teacher, as well as the pupil,
there must be intelligence, the one to
instruct, the other to execute. The
young woman will meet with artistic
disasters, no matter how fine her voice,
who is allowed by her yould master to
sing a Wagner role at the end of a sing a Wagner role at the end of a

#### MUSICAL CHAT EAST

Special to The Tribune.

NEW YORK, Nov. 2.—"And behold, after many years, light opera again—opera of the type of 'The Beggar Student' and 'Becaccio,' and of 'Flederman's!' The "Merry Widow" has come like water in the desert after so many years of the tawdry musical inantities that have for so long a time interested and controlled the American stage. Not in many a day has any novelty created such a sensation upon a New York audience as the first performance of Mr. Lehar's opera, given for the first time in New York last week at the New Amsterdam theater. From a musical standpoint it is a most From a musical standpoint it is a most charming work, filled with pleasing, lively, and entirely graceful music. Several of the individual solos and duets are gems of conception, and bid fair to become very popular. Unlike the present run of comic operas, the book of "The Merry Widow" is entirely consistent, is full of human interest, and might be given as a play—so strong is it. New York is completely fascinated with the work, and its run on Broadway bids fair to be a long and triumphant one. From a musical standpoint it is a most

questionably as one of the greatest piano artists since the days of Liszt and Rubinstein.

The opening bill for the Manhattan opera-house on Monday, November 4, will be "La Giaconda," with Nordica, De Cisneros and Zenatello in the cast, It will be Madame Nordica's debut performance at the Manhattan as well. Campanini will direct. Tuesday—election day—there will be a special matince of "Carmen," with Bressler-Gianoli in the title role, in which she won such glory last season. such glory last season.

Mary Garden, the beautiful American, who, after ten years in Paris, returns to make her debut as a star. Miss Garden is the creator on the stage of a new school of operatic music, including the works of Massenet, Charpentier and Debussy. Miss Garden was met by a number of American friends and talked interestingly of her coming season's work. She will sing the roles she has created at the Manhattan operahouse.

On board the same vessel with Miss Garden was Paderewski, returning to America after an absence of two and a half years. "New York," he said, "is the only city in the world, and I return to it with the greatest joy! Next to New York, I am most interested in seeing the new San Francisco. I loved San Francisco!"

Riccardo Martin is the only American tenor who will sing in grand opera in New York this season. He was born in Kentucky, but has lived and studied in Paris for many years. He will be in Paris for many years. He was the Metropolitan opera-house.

Madame Emma Thursby, the benefactress of many young American sing-ers, returned on Saturday from a tour in Europe, where she has been looking after some of her proteges. She is again at home in her studio in Grammercy square.

Mrs. George W. Litterst of Metuchen, N. J., entertained at a large musicale on Friday evening in honor of Mrs. Charles G. Plummer and Miss. Agatha Berkhoel, both of Salt Lake. The beautiful suburban home was aglow with many lights, and autumn flowers and foliage. Twelve musical numbers were given by Mrs. Plummer, Mrs. Pattison of New York, and Miss Berkhoel. One hundred and fifty guests enjoyed the affair. Mrs. Plummer will leave for her home in Salt Lake on Wednesday, after a delightful summer spent with her sisters in New York, and a visit to the Berkshire hills and the shore resorts of Connecticut. She the shore resorts of Connecticut. She will make a short visit in Chicago on her way home, the guest of Madame Fox of the Chicago Musical college.

Miss Florence Robinson of Salt Lake Miss Florence Robinson of Salt Lake
has returned from Europe. She reports
a most delightful summer. She enjoyed
Paris in company with Miss Clara Coburn of Rowland Hall, visited at the
villa of Madame Cappiam, and visited
Carrie Bridewell in Milan. Miss Robinson has again taken up her vocal work
with Madame Mott.

Miss Lesley Woodruff of Salt Lake has taken up her piano studies with Mr. Heffley, and is much interested in her work. She is completely charmed with New York, and makes her home at the Somerville Home studio, on West End avenue and Eighty-fifth street.

Mrs. Agnes Osborne will entertain at a series of musicales on every Monday evening through the season, and visiting Utalus are always welcomed most cordially.

Miss Hazel Taylor of Provo and Miss Eliason of Logan have arrived in New York and have again taken up their vocal studies with Signor Caruson.

All wall papers 25 per cent off. W. A. Duvall, 110 West Second South.

### Orpheum THEATRE Advanced Vaudeville ALL THIS WEEK!

8-VASSAR GIRLS-8 Talented Instrumentalists, Vocalists and Dancers.

INEZ MACAULEY & CO., presenting "The Unexpected

MR. AND MRS. JIMMIE

BARRY & CO. Presenting Mr. Barry's Rural Skit, "At Hensfoot Corner."

CHINKO, The Famous English Juggler.

MAKMURI, Violin Virtuos

MINNIE KAUFMANN, The Greatest Lady Bicyclist in the World.

KINODROME

ORPHEUM ORCHESTRA

Every evening (except Sunday), 75c, 50c, 25c. Box Seat, \$1.00.
Matiness, Dally (except Sunday and Monday), 50c, 25c, 10c. Box Seat, 75c,

#### LYRIC THEATRE.

Direction Sullivan & Considine; Bert C. Donnellan, Manager and Treasurer. ALL THIS WEEK

"COMBINED ATTRACTIONS" Stock Company presents the Great Laughing Success. "OH WHAT A NIGHT"

In conjunction with Greater Vaude-ville offerings. Evenings 2 shows; matthees except Sunday Sunday evening, 3 shows, first at 7.

### UDITORIUM

Now open, new floor, new skntes, woodwork all newly painted, presenting the appearance of a brand new building.

Open mornings, 10 to 12, for beginners Afternoons, 2 to 5, ladies admitted free. Evenings, 7:30 to 10:30, general ad-mission 15c.

We reserve the right to refuse ad-mission to any, whomsoever.

## SALT LAKE THEATRE MANAGER

CHARLES DILLINGHAM Will Present for the First Time in Salt Lake,

### FRITZI SCHEFF

M'lle Modiste By Henry Blossom And Victor Herbert.

Original Company. Augmented Orchestra.

Excursions on All Railroads.

Seats now Ready. Prices, 50c to \$2.00. Box seats, \$2.50.

### NEXT ATTRACTION

Three Nights Com-mencing Thursday November 7

HENRY B. HARRIS PRESENTS

The Greatest American Play of the Century,

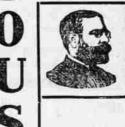
# The Lion

....AND....

### The Mouse

Prices, \$1.50, \$1.00, 75c, 50c. Seats on sale Tuesday, Nov. 5.

Coming: Ralph Stuart in "STRONGHEART"



"It is, after all, John Philip Sousa and his band that touch the American heart most."-Milwaukee (Wis.) Journal.

Tabernacle, Nov. 4-5.

Matinees Monday and Tuesday. Prices, Mat., 25c and 50c; Eve., 50c, 75c, \$1.00. Reserved sale at Clayton's Music Store. Auspices Tabernacle Choir Director. Pyper & Graham, Local Managers.

Sousa His Band Three Soloists **Dashing Program** 

Evenings, 25, 50 and 75 cents.

15 and 25 cents.

Grand Theatre (MATINEES,

Direction Pelton & Smutzer. A. M. COX, Manager.

WEDNESDAY AND SATURDAY.

Matinee, Starting - . . . TONIGHT

The Choir Singer

W. E. NANKEVILLE Presents the Comedy Drama

A Powerful Story of Love and Self-Sacrafice, True to Nature, and Stirring

Three Nights and Saturday Matinee, Thursday, November 7th Starting.

LOST IN NEW YORK All the Original Scenes, Showing the Wonderful East River at Night, Black-well's Famous Island Prison; Madison Square and Grammercy Park.

Splendid Cast-Complete Production.



CLAUDE J. NETTLETON,

Teacher of Violin.

Studio, 512 E. Third South Street, Telephones: Bell 4262, Ind. 4076.

